CANADIAN CAMERA

OFFICIAL PUBLICATION OF THE CANADIAN ASSOCIATION FOR PHOTOGRAPHIC ART

SPRING 2021 • $9.95

- FINE ART PHOTOGRAPHY • A STILL LIFE JOURNEY
- THE BEAUTY OF BRUCE PENINSULA
- CAPA/CLUB NEWS • CAPA COMPETITIONS

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PHOTOGRAPH VIRGINIA STRANAGHAN

WE ARE PLEASED TO NOTE THAT THE PROTECTIVE WRAP THAT IS ALSO USED FOR THE IMPRINT OF THE MAILING ADDRESS IS BIODEGRADABLE.

CAPA
Officers & National Council Members

Founded in 1968, CAPA is a non-profit organization for photographers, including amateurs, professionals, camera clubs, and anyone interested in photography. The aims of CAPA are to promote good photography as an art form in Canada, and to provide useful information for photographers. CAPA accomplishes this through interaction with individuals and member camera clubs and by distributing slide sets, evaluating photographs, running competitions, and publishing the quarterly *Canadian Camera*. CAPA also sponsors Canadian Camera Conference, a biennial summer weekend of field trips and seminars held in a different city every other year. CAPA is a member of the Fédération Internationale de l'Art Photographique (FIAP).

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Message from the president

ROD TRIDER

Spring is almost here, something we are all looking forward to across the country.

As a national non-profit, CAPA bylaws require that we hold elections for our volunteer board and directors. Each year the elections alternate between the directors and executive. This summer our elections will be for our executive along with a new position of communications director.

I encourage you if you have the enthusiasm, experience and skills required to run for one of the positions. I have always felt a person gets more satisfaction from volunteering, whether at your local club, regional groups or larger bodies.

Hopefully, you have participated in our ongoing programs: the monthly speaker's series, judges-in-training practice sessions and zone or national competitions. CAPA has also sponsored additional zone speaker/educational Zooms.

Unfortunately, there have been a few great Canadian photography magazines that have had to close. We are dedicated to continuing publishing this magazine. We encourage all individual members to send us articles and patronize our advertisers who help offset our costs. Please tell them you noticed their ad in CAPA's Canadian Camera magazine.

I think it is fair to say that we can see the light at the end of the tunnel and that later in 2021 and beyond will be exciting times as things open up. Catching up on face-to-face time, the return to travelling and exploring new places and cultures.

As soon as is allowed and with personal safety in mind we hope to start in-person courses and meetings for those who feel comfortable doing so. Online meetings have been great and will continue to be part of our experience going forward, but being able to gather with our peers and share our love of photography will always be more gratifying.

As always, check out the CAPA website, Facebook page and monthly newsletter for the latest happenings from the CAPA community.

I hope you have a good spring and take some time to learn a new skill and expand your photography.

We look forward to engaging with you as things open in the future.

Be Safe – Be Creative.

Regards.

Rod Trider, FCAPA
President

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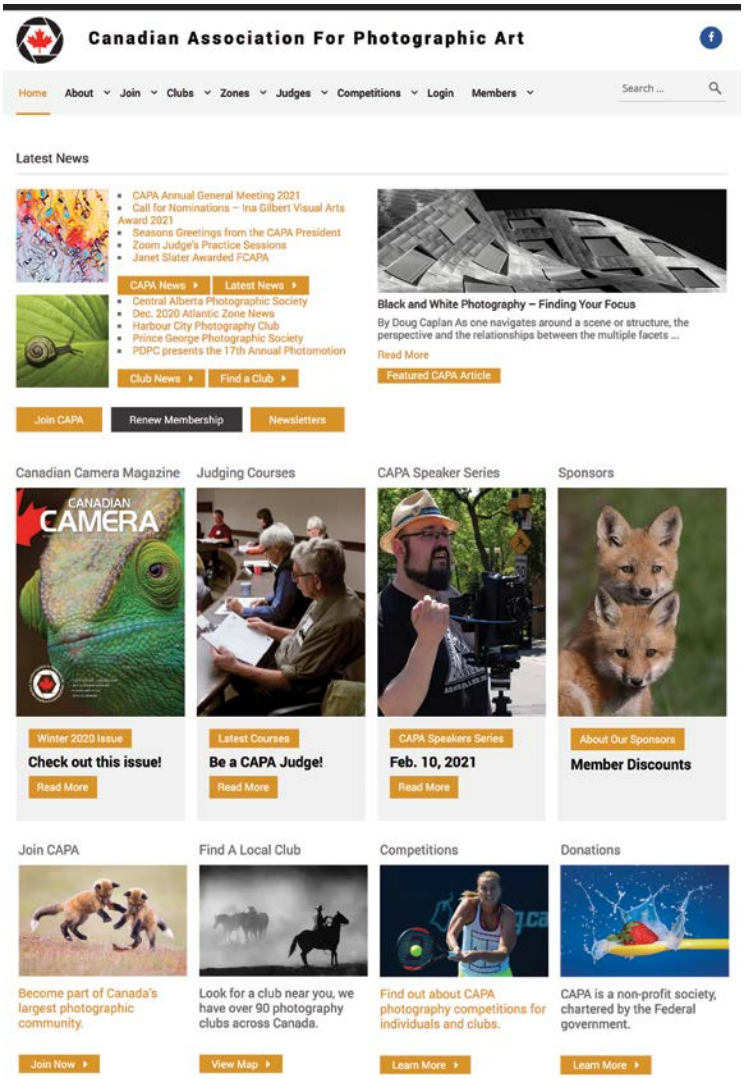

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JUDGING INITIATIVES

One of the mandates of the executive is the expansion and promotion of clubs using CAPA trained Judges to provide greater quality and consistency of results for our members. A CAPA trained judge is better able to provide quality, helpful comments along with consistent scoring. CAPA clubs can request a list of certified / trained judges in their zone. A national list of CAPA judges to do online judging is available to our member clubs. All CAPA Judges are required to take a course every five years to ensure they are up to date. CAPA has implemented an online judging system that will make hosting a competition much simpler.

Course details and registration will be posted on the CAPA Canada website *www.capacanada.ca*
If your club would like to host a course in your region please contact
Mike Breakey - Director of Education, *education@capacanada.ca* or
Rod Trider - President, *president@capacanada.ca*

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CAPA Members… We need submissions for upcoming issues. *Canadian Camera* is YOUR magazine! We welcome your story ideas, news items, portfolios and reviews. We do reserve the right to accept or reject material as we see fit. We make every effort to achieve a balance of views, subject matter and geographical representation of our members.

How to send material

- Please write your story idea as a paragraph or outline of what you would like to write an article about and send it with several high-res photos to editor-in-chief@capacanada.ca;
- Photos must be JPG format;
- If photos are scanned CMYK is preferable to RGB;
- Photos must have simple descriptive filenames and include the photographer's name, e.g. Susan_Brown_barn_swallow.jpg;
- Please include your phone number and e-mail.

When to send it

You may submit a story idea any time but for time sensitive material our submissions deadlines are:

- **SPRING ISSUE JAN. 10**
- **SUMMER ISSUE APRIL 10**
- **FALL ISSUE JULY 10**
- **WINTER ISSUE OCT. 10**

Where to send it

Canadian Camera
c/o Ralph Bridgland, Editor-in-Chief
Please include your phone number and e-mail address.

www.capacanada.ca

photo **talk**

RALPH BRIDGLAND, *Editor-in-chief*

Specializing in the "unseen world" has helped professional photographer Don Komarechka find his way during the COVID-19 pandemic.

"Very few people are doing the same thing I'm doing," the nature, macro and landscape photographer says. "I've found a niche."

Like most small business owners/operators, the 34-year-old Barrie, Ont., resident has dealt with the uncertainty of the past year.

In-person workshops and presentations have dried up, replaced by virtual offerings such as the inspirational message he delivered to individual members in November as part of CAPA's Speaker Series.

"I've become a globetrotter from my desk," Komarechka (www.donkom.ca) says of the wide range of virtual presentations he has made due to the pandemic.

He has reached a larger audience through virtual presentations which have inspired photographers in Australia, the United Kingdom, the United States and across Canada.

"I might have had one or two in the past, but it was certainly not a regular thing," he says of the far-reaching presentations. "I have five or six lined up for February."

Komarechka says the online meetings aren't as profitable as in-person presentations, "but I don't have to leave home.

"You can't just keep the status quo. You have to be able to pivot when things change so quickly and dramatically."

Komarechka, who has one of his snowflake images featured on a 2017 limited-edition $20 pure silver coin from the Royal Canadian Mint, says it's difficult to say what will face professional photographers when the pandemic is behind us.

"The opportunities will be different," he says, adding they "will have to adapt to the new normal.

"It will be like the old-school portrait photographers who would hang out their shingle and wait for people to come in. They couldn't adapt fast enough.

"We will need to switch skills around. We need to put a lot of irons in the fire and find out which ones actually work."

Komarechka says "we are still going to need wedding photographers."

But the photographic landscape is sure to change, as evidenced by Costco's announcement that it is shuttering its photo centres in all Canadian and U.S. stores.

He says camera clubs, which have been holding virtual meetings, have discovered the ability "to bring in presenters from afar."

Even conferences which in the past have relied on in-person presentations may expand their lineups to include virtual offerings from anywhere in the world.

Komarechka says "it's hard to say" what the future holds for the photographic world.

But, for now, he suggests that photographers:

"Stay Safe. Stay Creative."

Ralph Bridgland, *Editor-in-Chief, Canadian Camera Magazine*

Canadian Camera Editorial Calendar 2021 - 2022

SUMMER 2021
Content Deadline – April 10
Advertising Deadline – April 30

FALL 2021
Content Deadline – July 10
Advertising Deadline – July 30

WINTER 2021
Content Deadline – October 10
Advertising Deadline – October 30

SPRING 2022
Content Deadline – January 10
Advertising Deadline – January 30

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Consider a donation to the CAPA General or Scholarship Fund. Donations can be made along with your Membership payment or forward directly to:

CAPA Head Office:
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An income tax receipt will be issued for your donation.

LEAVING A LEGACY

CAPA members may also wish to consider a bequest as part of their will or estate.
L. E. (Len) Suchan, FCAPA
CAPA Treasurer

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Ontario

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Jiahua Elite Photography Association, Toronto
Latow Photographers Guild, Burlington
London Camera Club, London
Photography Club of Bayfield, Clinton
Richmond Hill Camera Club, Newmarket
Sarnia Photographic Club, Brights Grove
The Oakville Camera Club, Oakville
Toronto Digital Photography Club, Thornhill
Trillium Photographic Club, Hamilton
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Thanks to all new and returning members Oct. 15, 2020 to Jan. 15, 2021. While we strive to include everyone who renewed or joined during this period, please let us know if we missed you at membershipdirector@capacanada.ca.

BC/Yukon Inter-Club Speaker Series

The agility of the cheetah to change directions at high speed are demonstrated here as a surprised antelope leaps over it to avoid capture. Jeffrey Wu photo

Following their own success in adopting Zoom to continue and expand their club meetings during the pandemic, the North Shore Photographic Society (NSPS Vancouver) invited several B.C. and Yukon camera clubs to an initial meeting to share their success and encourage other clubs to consider similar strategies.

Club participation at the monthly meetings grew during the summer of 2020 and it wasn't long before the idea of joint-club presentations was suggested. A task force was struck and the foundation of the BC/Yukon Inter-Club Speaker Series evolved.

The Victoria Camera Club (VCC) already had experience in presenting Zoom sessions to their large membership and offered to host these Zoom presentations. CAPA Pacific Zone Director Lynda Miller provided funds to upgrade VCC's Zoom licence for larger audiences.

Details were resolved on how this speaker series would be funded between the clubs to provide honorariums to the featured photographers. It was also agreed that presenters for this series be prominent Canadian photographers. To date, 27 camera clubs representing about 1,400 members across B.C. and the Yukon are participating.

With a club meeting schedule already established, the Victoria Camera Club suggested the first speaker in the series be Richard Martin. More than 700 club members registered for Martin's presentation "Visual Rhythm: Lines & Curves," which he presented live from Ontario.

Throughout his presentation, his photographs demonstrated his unique vision, a personal style characterised by a strong sense of composition, colour and the use of light. Each photograph is a study in composition, as he will view the subject from all angles and perspectives.

He likes to combine his architectural love of geometry, pattern and texture with a painter's sensitivity to colour, light and composition.

In early January 2021, our second speaker in the series featured acclaimed wildlife photographer Jeffrey Wu, presented by the Sunshine Coast Camera Club. Jeffrey was able to provide live commentary from his safari location in Masai Mari National Reserve in Kenya, while his photo slides were presented locally to maintain excellent image quality to the 600 registrants.

Based on his theme of "How to tell a Nature Story" Jeffrey amazed the audience with stunning images of African wildlife across a diverse array of visual settings.

Be it fur or feathers, Jeffrey has a deep knowledge and understanding of animal behaviour such that he can likely predict what will happen next and be ready to capture that split-second of action or that feeling of deep emotion. Working under a variety of different lighting conditions, he demonstrated different techniques for different situations.

Sharing insights on technique, camera equipment and settings, his presentation was both educational and inspiring. Jeffrey's approach to wildlife photography is to push it to the next level. Not content with mostly sedentary subjects, he aims to

The structured repetition of elements (rhythm pattern) over a specific area (the picture space) has an effect on the way we look at and interpret a photograph. Rhythm also has the power to directly establish an emotional response in the viewer. In this photo, the graceful and fluid arrangement of softly flowing lines of a boat and its reflection quickly establishes a rhythmic structure and provides basic order to the composition.
Richard Martin photo

convey more meaning to his photos by getting as close as possible to capture facial expressions.

Landscapes across the savannah also provide him with opportunities to reflect on the vastness of the terrain, while capturing wildlife against threatening skies or against stunning sunsets.

Feedback from many of the attendees at the two sessions strongly indicate this speaker series should be continued beyond what is already planned. Laura Letinsky and George Barr are the two upcoming speakers who will be presenting in March and May 2021.

Phil Cunnington, Sunshine Coast Camera Club president

FORMER LCC PRESIDENT PASSES

The London (Ontario) Camera Club is mourning the passing of former president William (Bill) Niessen.

President of the club for three years and most recently the competitions chairperson, Niessen, 68, passed away on January 24 from COVID-19.

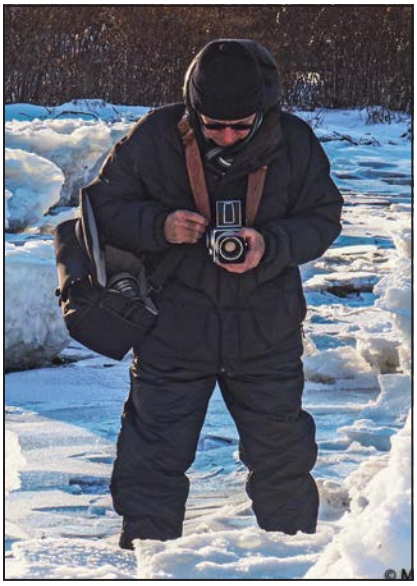
An award-winning photographer, Niessen recently teamed with five other LCC members to win the gold medal in CAPA's Open Club Competition.

"He put his heart and soul into the London Camera Club," says current LCC president Harry Cartner. "He was always willing to step up and assist with anything he was asked from the website, to mentoring fellow members, to teaching workshops and doing presentations."

He is survived by his wife Marion, a sister, two children and two stepchildren.

MEET THE VOLUNTEERS

À La Rencontre Des Bénévoles



PIERRE VÉZINA

Position: Récemment nommé Directeur de la Zone Québec et précédemment Représentant de District (Capitale Nationale et Chaudière-Appalaches) pendant deux ans.

Meilleur aspect de votre position: Je me sens fier et engagé à favoriser la participation des artistes photographes du Québec avec la communauté nationale, et même internationale, de passionnés de la photographie.

J'ai aussi adopté le mandat de travailler à l'amélioration graduelle du bilinguisme de notre association. Et bien sûr, je me sens honoré de représenter un nombre grandissant de membres individuels et de Clubs de photo dans ma région du Québec.

Qu'est-ce qui vous a originalement attiré vers la photographie et quand: Depuis ma tendre enfance, j'ai toujours été attiré par la photographie de façon à saisir les scènes familiales ainsi que de la vie quotidienne. J'ai assimilé les techniques de laboratoire argentique (développement en n&b et diapositives couleurs) et ajouté plus tard la photographie numérique à mon arsenal de passion de choix. Et je me dois d'avouer que je suis un fan fini et collectionneur de caméras anciennes et de livres photo.

Votre sujet préféré: J'ai toujours éprouvé un fort penchant pour la photographie de type documentaire, et tout particulièrement les merveilleux paysages, les levers et les couchers de soleil, ainsi que l'architecture urbaine.

Votre photographie préférée: Une de mes photographies préférées est un triptique réalisé lors d'une sortie exploratoire sur les petites routes de campagne de ma région. Cette vieille maison abandonnée recouverte de bardeaux de cèdre dans les tons délavés de gris m'a séduit et amené à une fantaisie de maison hantée, dotée d'une lucarne néanmoins ouverte sur un univers coloré de ciel bleu et de nuages d'un blanc éclatant. Le tout participant à une vue panoramique représentant la beauté rurale.

Meet The Volunteers

PIERRE VÉZINA

Position: Recently appointed as Québec Zone Director and previously District Representative (Capitale Nationale et Chaudière-Appalaches) for two years.

Best aspect of your position: My position makes me proud and committed to enable Quebec artist photographers sharing their talents with a nationwide and even international community of passionate people. I also embraced the mandate of working toward gradually improving the bilingualism of our association. And, of course, I feel honoured to represent a growing number of individuals and club members in my region.

What originally attracted you to photography and when: Since childhood I have always been attracted to photography in order to capture daily and family scenes. I learned the basics of film photography

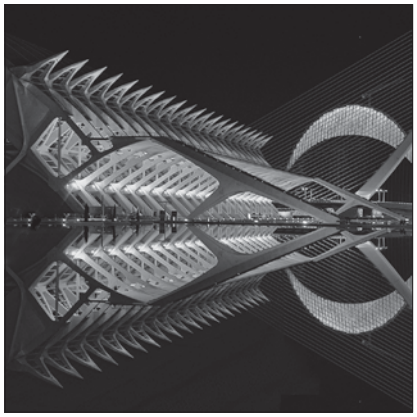
(back and white prints and colour slides) and later on added digital photography to my favourite hobby. I must also admit I am a fan and collector of vintage cameras and photo books.

Your favorite subject to photograph: I have always been strongly inclined to documentary photography and particularly beautiful landscapes, sunrises and sunsets as well as urban architecture.

Your favorite photograph: One of my favourite photographs is a tryptique done during an exploration ride of the small backcountry roads in my area. This abandoned old house covered with gray cedar wood led me into the fantasy of a haunted house with an open window revealing blue sky and white clouds. A scenery participating with a panoramic view of rural beauty.

CORRECTION

The photo of the 2nd Merit Award winner by Kathryn McGarvey in the Pacific Zone Open Individual Competition that appeared in the Winter issue of Canadian Camera was incorrect. The correct photo, Exoskeleton, is below.



Leah Gray displays her FCAPA honour. Gray, a member of the Victoria Camera Club and former CAPA Web Manager, has been successful in a number of photographic competitions at the local, national and international levels. She is active in her local club and within the Pacific Zone.

Carla Hamilton has been named CAPA District Representative for the Pacific Zone in the Lower Mainland. Hamilton joined CAPA and the Langley Camera Club in 2015.

Canadian Association for Photographic Art / L'Association canadienne d'art photographique

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CANADIAN ASSOCIATION FOR PHOTOGRAPHIC ART
L'ASSOCIATION CANADIENNE D'ART PHOTOGRAPHIQUE

FINANCIAL STATEMENT

For the Year Ended December 31, 2020

BALANCE SHEET

ASSETS

CURRENT ASSETS		
Bank - Accounts	$ 107,831	
Scholarship Fund - G.I.C.	$ 15,420	
Reserve Fund - G.I.C.	$ 25,700	
Accounts Receivable	$ 13,404	
Total Current Assets		$ 162,355
FIXED ASSETS		
Office Equipment	$ 4,523	
Total Fixed Assets		$ 4,523
TOTAL ASSETS		$ 166,878

LIABILITIES, SCHOLARSHIP FUND AND EQUITY

Accounts Payable	$ 2,695	
GST / HST Payable	$ -	
Prepaid Memberships	$ 2,250	
Prepaid - Workshops, Events	$ 3,200	
Total Liabilities		$ 8,145
Scholarships & Education Fund		$ 12,250
EQUITY		
Balance, Beginning of Year		$ 146,440
Income (Loss) for the year		$ 43
Balance, End of Year		$ 146,483
TOTAL LIABILITIES, SCHOLARSHIP FUND AND EQUITY		$ 166,878

INCOME STATEMENT

	2020	2019
INCOME		
Memberships		
Individuals	$ 46,673	$ 60,950
Family	$ 4,877	$ 7,065
Clubs	$ 10,280	$ 10,440
Library &Subscriptions	$ 9,810	$ 720
	$ 71,640	$ 79,175
Advertising Sales	$ 11,675	$ 9,643
Other Income	$ 3,044	$ 3,689
Donations	$ -	$ 185
Education Program	$ 1,056	
Insurance Commissions	$ 1,226	$ 494
	$ 17,001	$ 14,011
Judging Course Income	$ 2,325	$ 24,578
TOTAL INCOME	$ 90,966	$ 117,764
OPERATING EXPENSES		
CC Magazine	$ 43,876	$ 49,157
Advertising	$ 500	$ -
Office Expense	$ 17,758	$ 16,384
Directors & Officers Expense	$ 2,352	$ 21,154
Divisions - Member Services	$ 6,756	$ 4,856
Web Site	$ 9,629	$ 9,599
Dues to Zones	$ 3,380	$ 3,380
FIAP Dues	$ 651	$ 658
Insurance Expense	$ 1,542	$ 1,558
Promotions Membership	$ 2,781	$ 1,158
Education Program Costs	$ 875	$ -
Judging Course Expense	$ 823	$ 11,538
TOTAL OPERATING EXPENSES	$ 90,923	$ 119,442
CCC2019 Calgary, AB - Net	$ -	$ 29,196
NET INCOME (LOSS) for the YEAR	$ 43	$ 27,518

Approved by Board of Directors: L. E. (Len) Suchan, FCAPA, Treasurer
Henry Schnell, FCAPA, Vice President

Note: Notably, the pandemic has affected CAPA ongoing operations. Income from Memeberships is slightly less as well a reduction of Judging Course income. A new item, Education Programs was added this year, the CAPA Speakers Series, to engage our CAPA Membership. A donation from the Schholarship and Education Fund helped offset expenses for this program. With respect to Expenses, two major expense items were less, the CC Magazine costs for less magazines. The Directors and Officers expenses were reduced since the mandated Annual Board Meeting was held via Zoom rather tha in person. With Income and Expenses being less, we were able to achieve a small Income. The Executive continues with overall emphasis on prudent long term expense management.

Preparation for Annual General Meeting 2021

CAPA is preparing for the 2021 AGM to be held the summer of 2021, date and location to be confirmed. All executive positions are up for election and nominations are open for all the positions below.

President, Vice-President, 2nd Vice-President, Secretary, Treasurer, Director of Communications.

If you have any interest in serving on the CAPA Board in any of these positions, contact:
Larry Breitkreutz, *FCAPA, Hon. FCAPA*
Chair, CAPA Nominating Committee
Past-pres@capacanada.ca

Association canadienne d'art photographique

Préparation de l'Assemblée générale annuelle 2021

L'ACAP se prépare à son AGA 2021 qui se tiendra à l'été 2021, en un lieu et date à confirmer. Tous les postes de direction sont candidats à l'élection et les nominations sont ouvertes pour tous les postes suivants:

Président, Vice-Président, 2ème Vice-Président, Secrétaire, Trésorier, Directeur des Communications.

Si vous êtes intéressé à siéger au Conseil d'administration de l'ACAP dans l'un de ces postes, veuillez contacter:
Larry Breitkreutz, *FCAPA, Hon. FCAPA*
Président, Comité de nominations de l'ACAP
Past-pres@capacanada.ca

CAPA Competitions Deadlines 2021

March 15, 2021: Audio Visual
March 30, 2021: Lines & Curves
April 15, 2021: Canada, My Country
April 30, 2021: Annual Photo Challenge

capa@capacanada.ca • www.capacanada.ca

CAPA Competitions

One of the primary benefits in joining CAPA is participating in one of our competitions. These competitions are designed to:

- provide you a wide range of competitions to consider entering
- challenge and push you out of your comfort zone for the purposes of improving and expanding your photographic skills
- emphasize the importance of reading and complying with all the competition details – for it is these details which your images will be judged
- compete with other photographers across Canada
- identify and acknowledge outstanding photography

Most of our competitions are open to both CAPA individual members and 94 camera clubs associated to CAPA.

Les Concours de l'ACAP

L'un des principaux avantages de s'associer à l'ACAP est de pouvoir participer à l'un de nos concours. Ces concours sont conçus pour :

- vous offrir une grande variété de concours
- vous présenter des défis et vous amener hors de votre zone de confort et ainsi vous permettre de vous améliorer et d'augmenter vos habiletés en photographie
- insister sur l'importance de lire et de vous conformer à l'ensemble des détails des concours car c'est sur ces détails que vos images seront jugées
- Compétitionner avec les autres photographes à travers le Canada
- Identifier et reconnaître l'excellence en photographie

La plupart de nos concours sont ouverts aux membres individuels de l'ACAP et aux 94 clubs de photographie associés à l'ACAP.

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Fine Art **Photography**

By Glenn Bloodworth

"A great photograph is a full expression of what one feels about what is being photographed in the deepest sense and it's, thereby, a true expression of what one feels about life in its entirety."
~ Ansel Adams

Above: Maureen Murphy, *Memories*
Left: Glenn Bloodworth, *Sands of Man*

Richard Perron, *Terre_de_Marie*

One of CAPA's objectives is "*to promote the art . . . of photography in all its forms.*"

Historically, emphasis in competitions has been placed on the reflecting subject's reality via the "science" and "craft" aspects as opposed to the medium's "artistic" interpretational qualities. However, this imbalance is shifting.

CAPA's competition set now includes fine art, the Student Judging Manual's next edition will devote a section to it and progressively many clubs are integrating it into their repertoire.

The term "*fine art photography*" is somewhat elusive, dubbed at times "*visual art photography*" or "*artistic photography.*" While there's no universal definition, a number of national photographic organizations, art museums and major art galleries embrace definitions involving the idea of works conceived in accordance with a creative vision.

For example, the Royal Photographic Society (RPS) expresses it as "*photography which communicates a creative vision*." CAPA defines it as "*an image produced with the intention to portray a creative vision based primarily on an aesthetic and emotional thrust.*"

The divergence between fine art photography and other genres, such as landscape, nature and wildlife, lies in "*intent.*" Rather than capturing a "realistic" rendition of a subject, the fine art photographer strives for a personal - typically more evocative or atmospheric – impression.

This approach is akin to what one sees in classical landscape painting where artists did not always depict exactly what they saw, including/excluding, elements to underpin their message. Or, like Claude Monet, worked with light and colour to exude a mood and create with an "artistic" purpose.

Fine art photographs are the epitome in photography that an image is not taken. Rather it is made in the artist's mind.

"When I'm ready to make a photograph . . . I quite obviously see in my mind's eye something that is not literally there in the true meaning of the word. I am interested in something which is built up from within, rather than just extracted from without."
~ Ansel Adams

Richard Robesco, *Karbon_No 18*

Top: Freeman Keats, *Livestock #3*
Above: Abby Gossage, *Still Life*

Moreover, fine art photography is more than the act of Photoshop post-processing. Characterizing work as fine art is a conscious decision, denoting an attempt to create something that is to be explored with an artistic optic.

This is not a mere label. It is an objective to produce what could be "art," while recognizing there's no right or wrong in art and no one else needs to agree with the opinion.

Joel Tjintjelaar commendably explores this notion in his September 2020 article *Top 5 Books for Fine Art Photographers* [www.bwvision.com/top-5-books-for-fine-art-photographers].

Nonetheless, fine art photography overlaps other genres such as portrait, nature, landscape and still life. The base subject can be any of these.

In its early inception, fine art photography was associated with still life imagery. In the 21st century, this has expanded and now almost any photograph possessing evident artistic intent is often considered fine art to some degree.

Today a lot even overlaps with fashion photography, as evidenced in Tate Modern exhibitions and trade fairs such as Art Basel Miami Beach and has extended to include photojournalism.

Some images now considered fine art photographs did not start out with that intent. Steve McCurry's 1984 *Afghan Girl* was originally a National Geographic portrait cover. Today it's likened by some to da Vinci's Mona Lisa and is displayed in fine art museums such as New York's MoMA.

In fine art photographs, the artist's vision or idea is given primary consideration. Art is powerful, not just for its aesthetic, but because its primary purpose is to cause emotion, make political statements or challenge preconceived ideas.

Of course, not all works of art are intended to be exceptionally thought-provoking. There are many possible "meanings" in fine art, ranging from works that are emblematic for visual appeal with no highly deep objective, to those telling a story or evoking an emotion, extending to art that makes a political statement and on to art that is an allegory or metaphor.

Art may also contain more than one meaning. Furthermore, often a specific fine art photograph is understood best as part of a larger series, sometimes developed over several years.

Glenn Bloodworth, *Odyssey Seychelle Sea*

For example, Edward Weston's famous *Pepper No. 30* is one in a set of visual seashell and vegetable form explorations of increasing abstraction done over more than 10 years and with the intent, as Weston stated, of "capturing the essence of the thing pictured."

The technical and organizational elements of fine art photographs should be understood *not* in terms of whether they conform to the "rules," but rather whether the technique provides reinforcement or support to the artistic vision.

Outstanding fine art photographs do not necessarily stick to the so-called rules of photography. Whether it's in the use of chiaroscuro to convey an expressive mood, combining elements through manipulation from separate images into a new single image or deliberately employing non-focused components to render substantial blur for vague shapes and subdued tonalities evoking suggestion and mystery, the techniques selected by good fine art photographers are applied for a purpose.

Ultimately, fine art photography may not always appeal to you. Its strength could be in how skillfully it was made or how it treated its subject.

The best fine art photography, like any art form, has meaning that goes beyond just the object itself. Perhaps it brought you to tears, made you laugh or reminded you of something almost forgotten. It might even stand out and dare to be different.

Importantly, fine art photography can be demanding, in that it aroused a reaction in you. It might even have made you think in ways you never expected. ❋

Glenn Bloodworth is a retired federal public service senior executive who lives in Ottawa and is a visual artist working primarily in medium format film and digital composite media. He is a founding member of the photographic collective Studio Zone V, a member of the Foyer Gallery Artists Association, a member of the RA Photo Club, CAPA's Ontario Zone Director and CAPA's Judges' Liaison Officer.

Lavender and Lace
This was set up on a small table with one continuous light on the subject. The image was then manipulated in post-processing to give it more of a painterly effect.

A Still Life Photographic Journey

By Virginia Stranaghan

I have always been drawn to still life images. But many of my photography friends who shoot other genres would ask me to accompany them on nature shoots or to other location invitations. I would accept their invitations and was thus distracted from setting up and shooting still life images.

Ghostly Halloween

Set up with a black backdrop on my bed. I used one flashlight with a long exposure and painted the light onto the subject. In post-processing, I used third party software to give the image a smudged, softer feel which in my mind seemed a bit spooky.

Reflecting on Garlic

I setup a black box I made using foam core covered in black material and placed a mirror on the bottom. I set the garlic in the location I wanted it and used available light from a nearby window. In post-processing, I added two thin white lines around the image.

With all the social restrictions due to the pandemic, I, like many others, have found myself spending a lot more time at home and indoors, staying safe and socially distanced, learning and experimenting with several different styles of still life photography. The result of which is that I have embraced the genre.

Plenty of Fruits and Veggies

This was done on the kitchen table using a black backdrop which also covered the table. A piece of clear plexiglass was placed on top of the black cloth which covered the table. Three flashes were used to light the subject, which also made a nice clear reflection.

Still life photography does not require a lot of room for composing your subject, lighting equipment or backdrops. Therefore, it is possible to shoot this genre in small areas.

I live in a small home and do not have dedicated space for a studio and my images are quite often taken on the kitchen table when using flash or available light. When doing still life using light painting on the subject, I use a setup on the bed, then light paint the subject in complete darkness.

I have been experimenting with several different techniques. From the more traditional still life setup, to painting subjects

A Daisy's Story

This was setup on my bed with a black backdrop and using two flashlights with home-made snoots to provide a more direct light. The flashlights were handheld, while I triggered the cable release to my camera with the thumb on one hand which was also holding a flashlight. It took a few shots to get the triangle shape of the light on either side of the flower.

with a flashlight in a completely dark room, reflections of subjects using difference mediums and photographing subjects on a light pad. Several sources of light were used depending on the subject and the setup, from available window light, flashlights, speedlights and soft boxes and a light pad for back lighting subjects.

Equipment I have employed when shooting still life subjects are: camera; tripod; table top; speedlights (flash units); soft box; reflectors; flashlights; continuous light; mirror; clear plexiglass; black box I constructed from foam core covered in black material which is collapsible for easy storage; photo studio box; white foam core both as a reflector and backdrop; backdrops in black, grey, and white.

The placement of your light source, whether using natural light, flash or painting with light, will add depth to the still life.

Alstroemeria

I arranged the alstroemeria flowers on a light pad to bring out the texture in the petals and the leaves with the back light from the light pad. In post-processing, I created the double line frame using two different tones that were in the image.

Mummified Rose

Using the black box and mirror setup, I placed this dried rose on the mirror and used available light from a nearby window. This is the same dried rose placed on a slightly more oblique angle, with its natural colours left as they were. In post-processing, a white line was added to the edge to delineate the boundaries of the image and a peach tone sampled from the flower was used in the second line slightly in from the edge of the image to create a border.

Props or subjects can be of any subject matter. Items such as containers whether metal, glass or any type of material; lace; dried weeds; flowers both fresh, artificial and dried; Halloween props from the dollar store; vases; teapots; cowboy boots and of course fruit and vegetables. Really anything you feel you can create an interesting composition and image.

I find still life very interesting as the photographer creates the entire image from the setup, arranging a pleasing composition, shooting the subject with various forms of lighting and finally the post-processing of the image. In some cases, a minimal amount of post-processing and in others a large amount, which may include filters, textures, pre-sets and third-party software. There is a plethora of post-processing programs to choose from.

I would not say that all my images are award-winners, but it has been a very enjoyable process working through and improving my skills in still life photography. ❋

Virginia Stranaghan is CAPA Niagara District Representative, president of the Hamilton Camera Club and president of the Niagara Frontier Regional Camera Club.

Still Life Setting

This was done on a small table with one continuous light on the subject. The image was manipulated in post-processing to give it more of an artistic feel.

Beauty and The **Bruce/Grey County**

By Sylvain Champagne

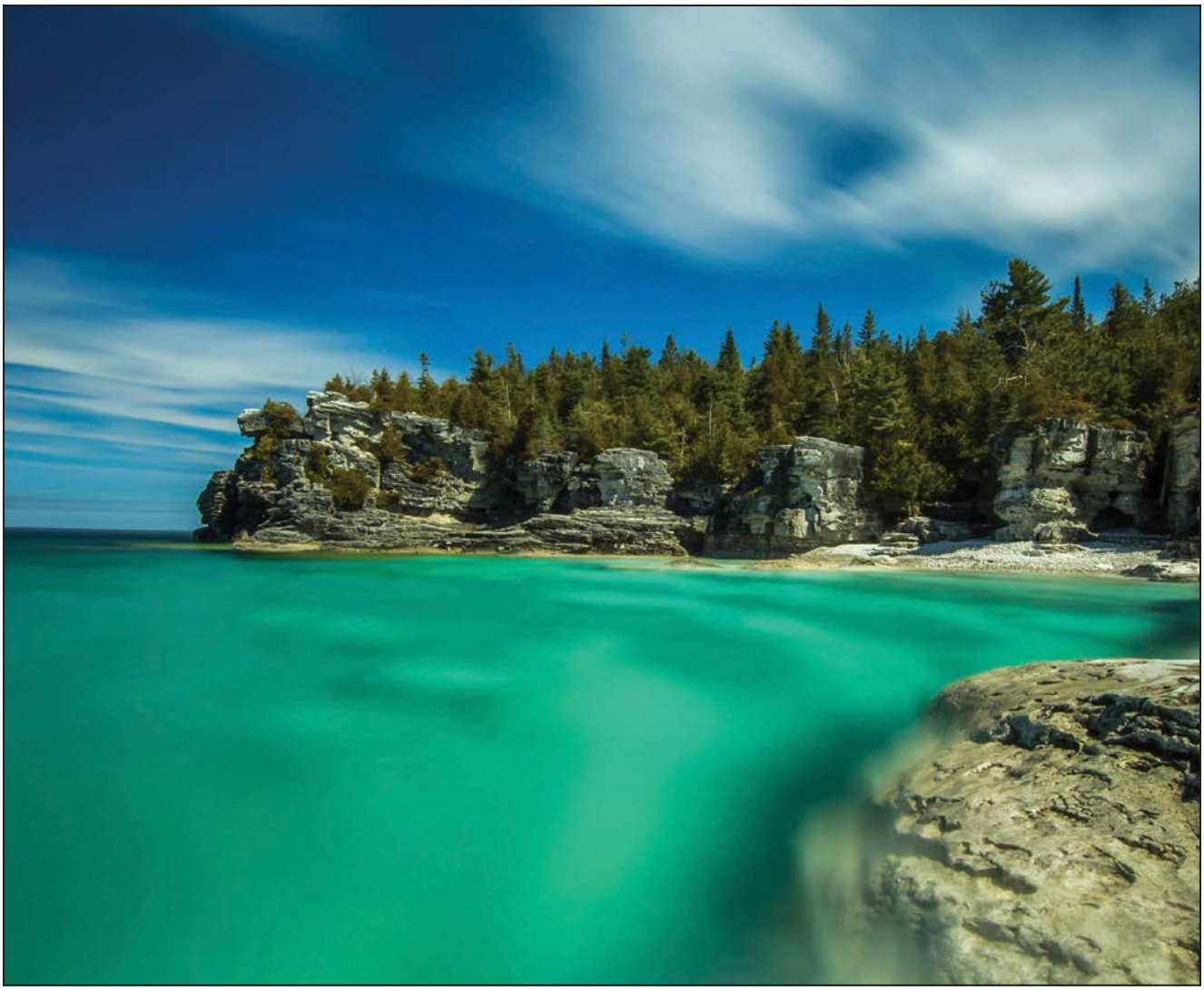
When I visited Grey/Bruce in 2016, the rugged landscapes and vibrant colours of the waters off Bruce Peninsula National Park were mesmerizing. They reminded me of the Caribbean.

Sweeping cloud formations and detailed rock formations along the Niagara Escarpment were hypnotic, providing an intense sense of peace and tranquility.

The Bruce Peninsula is not a well-kept secret for tourists each year. These are some of the highlights that capture the pristine landscapes.

The Grotto

The Grotto, a sea cave, is one of Bruce County's top summer attractions. For more than 1,000 years the crashing waves of Georgian Bay have carved its limestone shores. Visitors swim in the clear turquoise-like water and are able to view an underwater passage that leads to the cliff face. The 45-minute hike to the cliff through trails of cedar trees, wetlands and wildlife is captivating.



Cape Croker

I first visited Cape Croker Park, on the shores of Sydney Bay, last year. The park, which opened in 1967, is owned and operated by the Chippewas of Nawash Unceded First Nation. This sprawling landmark buffeted by a coniferous forest stretches more than 520 acres and is a camper's paradise.

Lion's Head

After touring Cape Croker, I made my way north to Lion's Head, which is said to be halfway between the equator and the North Pole. The outcropping rock formation that resembles a lion's head gives the town its name. The dramatic beauty of the escarpment and the ruggedness of the shoreline are inspiring. I also took in the Bayside Astronomy run by the Bruce Peninsula Biosphere

Association and the Municipality of North Bruce. This free tourist site provides an opportunity to see wonders such as constellations, planets and the moon through telescopes. Be sure to take in "star talk" at dusk.

Dyer's Bay

Travelling east of Tobermory, I followed the Bruce Trail to Devil's Monument, the largest flowerpot formation in the peninsula. Rocky beaches frame the horizon as far as you can see. Just before I reached a gorgeous rocky beach with a staggering view, I happened upon a scenic set of waterfalls cascading into the water below.

Skinner's Bluff

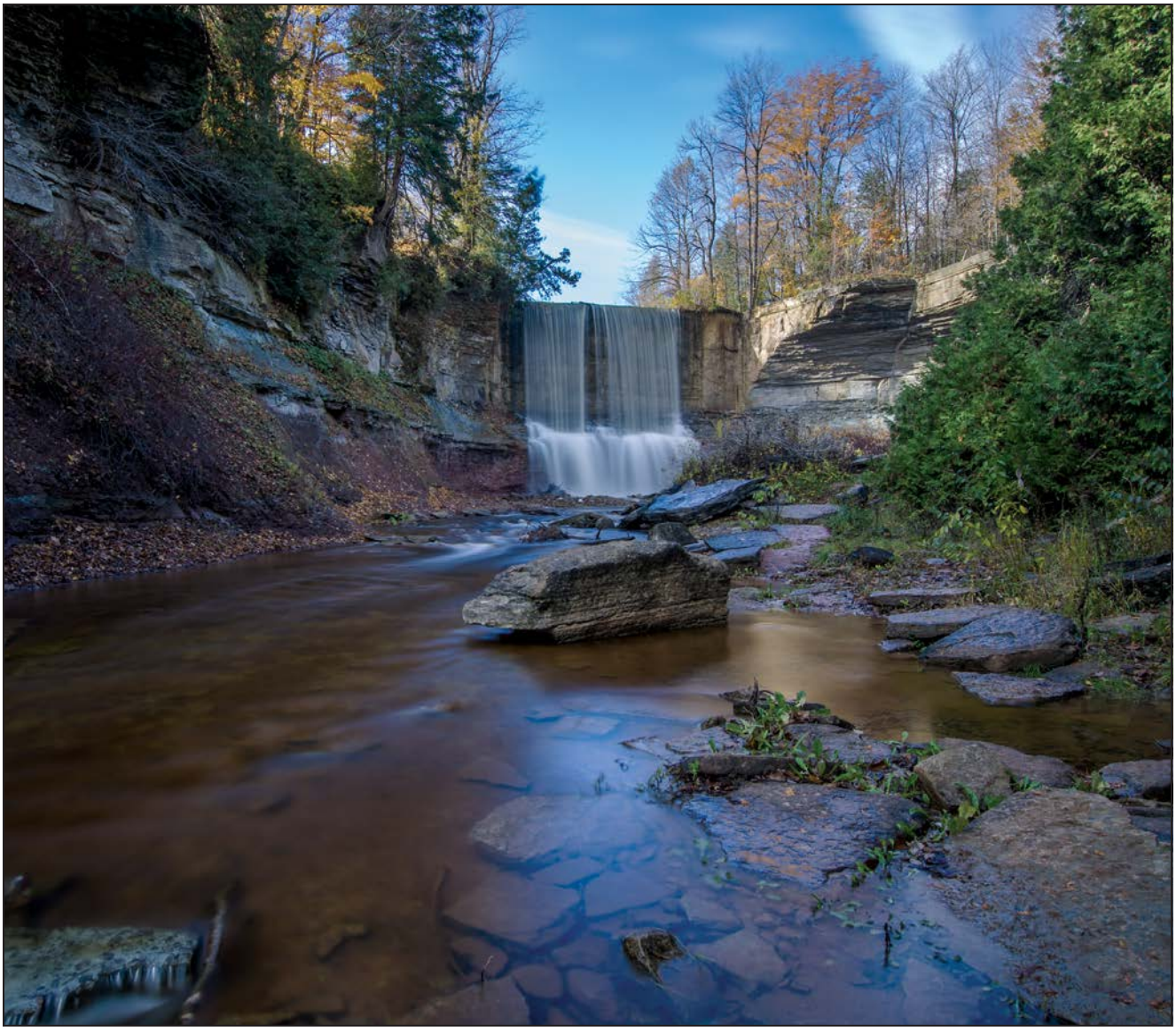
Located northeast of Wiarton, this sprawling landscape is more than 455 hectares. The colours of the autumn trees and the grey clouds in the background made this photo a majestic, picture-perfect moment.

Fairy Lake in Southampton

As I moved southwest to Southampton, I spotted a beautiful blue heron at Fairy Lake. Ducks, dragonflies, turtles, butterflies, egrets and frogs have all made their home here. What also caught my eye were the wood slab benches and sculptures made of ash trees that house a variety of birds. A peaceful path around the lake in the downtown area makes Southampton an ideal summer escape.

Saugeen sunsets, beaches and stars

The boardwalk along Lake Huron in Southampton offers much to visitors, especially the sunsets. A must to experience is the sandy beach, which stretches about four kilometres, marked by dunes and dune grass. We moved to Southampton in 2016 and during that summer the sunsets captivated me. As composer Claude Debussy said, "There is nothing more musical than a sunset." And this is so true of the Southampton sunsets. It's a photographer's paradise.



Southampton lighthouse

My favourite walk is from my house to one of several lighthouses in Southampton, especially the Saugeen River Front Range Lighthouse. It is situated at the western end of the pier extending to the mouth of the Saugeen River. I often sit on the edge of those rocks and photograph the bald eagles and egrets.

Star trails in Southampton

Winter is always a great time to capture star trails– a kind of photograph that appears to capture the movement of stars through the frame as long, continuous lines.

Grey and Bruce waterfalls

I was amazed by Sauble Falls and how the rapids flow under the main highway. Sauble Beach is the second-longest freshwater beach in Canada at 11 kilometres. Indian Falls in Sarawak Township, on the outskirts of Owen Sound, is 15 feet high. Although the trail is a bit of a challenge, it is worth the effort. Inglis Falls in Owen Sound from base to apex has an 18-metre drop. Jones Falls is in the Pottawatomi Conservation Area, near the town of Springmount. Seven kilometres of winding trails from the falls are ideal for hikers. Eugenia in Grey County was my last stop. Although the picturesque falls are very narrow and elevated the journey is worth a Sunday drive. ❋

Sylvain Champagne has been involved in photography for more than 27 years and has been owner of Champhoto1Studio in Southampton for the past five years. His work can be seen through his e-mail champhoto1@gmail.com or through his website www.champhoto1.com.

CREATIVE INDIVIDUAL COMPETITION

Gold Medal: Rick McKenzie
Silver Medal: Gareth Jones
Bronze Medal: Laura Ranallo

1st Merit Award (altered reality): Laura Ranallo, *Lost in the Music*

2nd Merit Award (altered reality): Rick McKenzie, *I've Been Working on the Railroad*

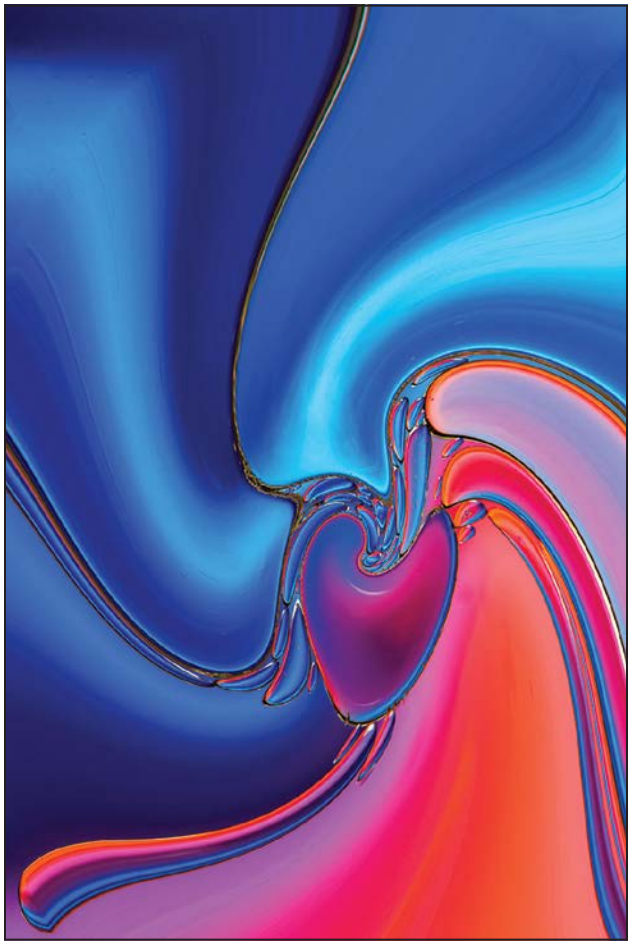
3rd Merit Award (altered reality): Randall Epp, *The Witch Banishes the Fire Demon*

1st Merit Award (creative): Laura Ranallo, *The Story of Our Life*

2nd Merit Award (creative): Theres Frenette, *Flower Spill*

3rd Merit Award (creative): Marianna Armata, *Belly Dancer*

1st Merit Award (abstract): Gareth Jones,
Question Mark - Punctuation Series



3rd Merit Award (abstract): Jana Malinek,
Heart in the Right Place

2nd Merit Award (abstract): Gareth Jones, *Fine Pearl*

CREATIVE CLUB COMPETITION

Gold Medal: Toronto Camera Club
Silver Medal: Richmond Hill Camera Club
Bronze Medal: Trillium Photographic Club

1st Merit Award (altered reality): Dana Wamsley, *Family-Sized Cocoa*

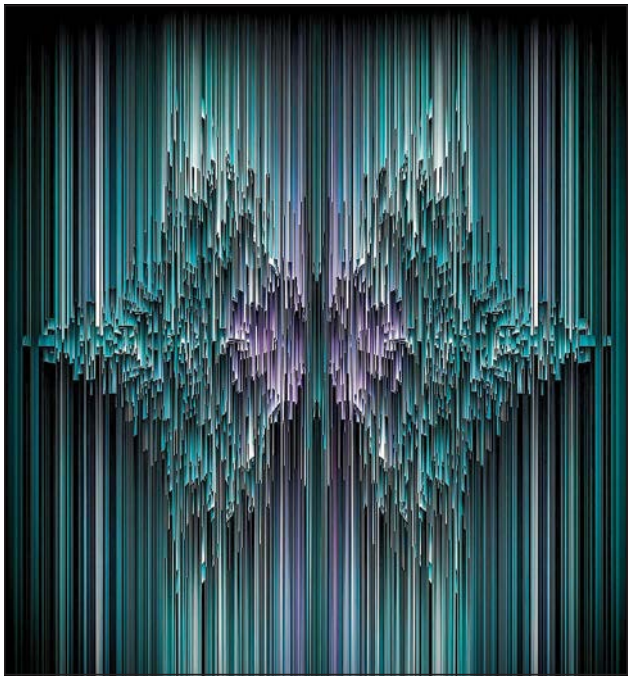
3rd Merit Award (altered reality): Maryann Griffin, *Climate Matters*

1st Merit Award (creative): Keith Walker, *Spiralysis Bramante*

2nd Merit Award (altered reality): Yves Keroack, *Mr. Squash*

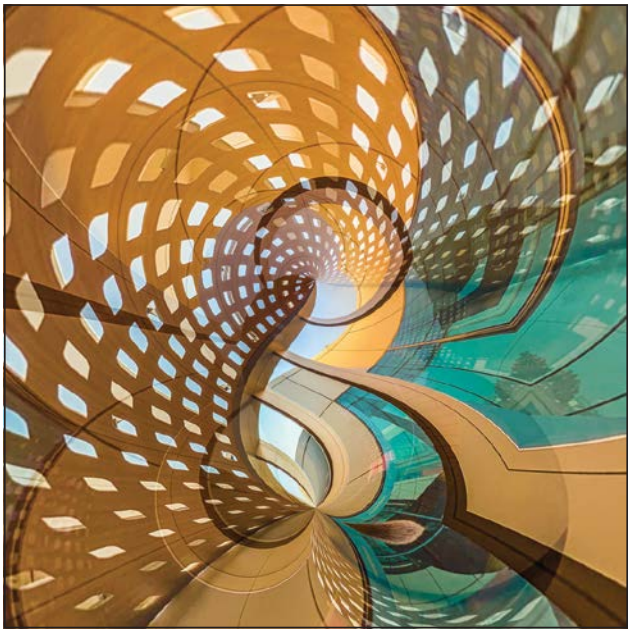
3rd Merit Award (creative): Linda Rosen, *Should I Jump*

2nd Merit Award (creative): Marion Buccella, *Growing Family*



2nd Merit Award (abstract): Randy Valentine, *Butterfly*

1st Merit Award (abstract): Ron Cooley, *Loving Cup*



3rd Merit Award (abstract):
Sylvia Rourke,
A Lattice Wall at Mumbai Airport

FALL OPEN INDIVIDUAL COMPETITION

Gold Medal: Peter Coombes
Silver Medal: Curtis Look
Bronze Medal: Ron Gesser

1st Merit Award (animal): Virginia Hayes, *Feeding Time*

2nd Merit Award (animal): Douglas Doede, *Let Me In*

3rd Merit Award (animal): Xuejun Long,
Flamingos Over Lake Makadi

1st Merit Award (closeup): Daniel Rondeau,
Eastern water dragon

2nd Merit Award (closeup): Marianna Armata, *Blowing in the Wind*

3rd Merit Award (closeup): Phillip Shapiro,
All about capturing the moment

1st Merit Award (person): Gail Stephan, *Portrait of R*

2nd Merit Award (person): Ron Gesser, *Gujarati Woman*

3rd Merit Award (person): Phillip Shapiro, *Lady in White*

1st Merit Award (landscape): Carmin Cristofaro, *Puglia*

2nd Merit Award (landscape): Joy Ruffeski,
Rainy day with the sunflowers

3rd Merit Award (landscape): Peter Coombes,
Moody Medicine Lake

1st Merit Award (urban): Peter Coombes, *The Dark Side of Telus*

2nd Merit Award (urban): Pia O'Leary, *Seattle Needle*

3rd Merit Award (urban): François Dormoy, *Formes et couleurs*

FALL OPEN CLUB COMPETITION

Gold Medal: London Camera Club
Silver Medal: The Chinese Canadian Photographic Society of Toronto
Bronze Medal: Victoria Camera Club

1st Merit Award (animal): Llaesa North, *Snow Dance*

2nd Merit Award (animal): Katie Mak,
Standoff between a juvenile Steller's Sea Eagle and Red fox

1st Merit Award (closeup): Jean-Pierre Riffon,
La fee des glaces

3rd Merit Award (animal): Laurie Thomson,
Percheron Mares in the snow

2nd Merit Award (closeup): André Garant, *Tasse-toi j'arrive*

3rd Merit Award (closeup): Mark Sicherman, *Very Very Still Life*

1st Merit Award (person): Katie Mak, *Bicycle race*

2nd Merit Award (person): Ian Clay, *Hanging on Overhead*

3rd Merit Award (person): Guy P. Larin, *Faces of the Monastery*

1st Merit Award (landscape): Elizabeth Noftal, *Weathering the Storm*

2nd Merit Award (landscape): Phillip Chang, *Milky Way over Death Valley*

3rd Merit Award (landscape): Judith Kennedy, *Palouse*

1st Merit Award (urban): Gerry Vincent, *Leonard*

2nd Merit Award (urban): George Sandor, *Upper Level, Chan Center for the Arts*

3rd Merit Award (urban): Kevin Farrell, *Harp Bridge - Valencia*

SMARTPHONE INDIVIDUAL COMPETITION

Gold Medal: Louie Luo
Silver Medal: Randall Epp
Bronze Medal: Dandan Liu

1st Merit Award: Marianna Armata, *The Seeker*

2nd Merit Award: Dandan Liu, *The Crossroads*

3rd Merit Award: Xuejun Long, *Love Is Sunshine*

SMARTPHONE CLUB COMPETITION

Gold Medal: Jiahua Elite Photography Association
Silver Medal: Montreal Camera Club
Bronze Medal: Langley Camera Club

1st Merit Award: Michelle Lark, *Skeletons in the Mist*

2nd Merit Award: Ed Luinstra, *Great Horned Owl in Flight*

3rd Merit Award: Huanan Zhang, *Quality inspector*

Humpback Whale Breach

By Michael Winsor

"I love you Mikey!"
That was the echo over the ocean one beautiful evening in Trinity Bay, NL. I was in Trinity for a boat tour with Kris (Sea of Whales) with the hope of photographing a breaching humpback whale.

During past years, I captured some breaching whales from afar, but the pictures had to be cropped. This tour was like most of my Zodiac adventures, with great whale tail shots and a lovely evening on the water.

Kris, the operator of the Zodiac, always names whales after the guests on the tour. At one point, he was going to call a whale Mike, but I told him not to because I would rather save that name for the one that breaches - even though I know it's not very common to see a breaching whale.

I have always heard the story about "one whale jumped for five minutes straight," but it was something I had yet to witness. I thought having spent so much time on the ocean, I had to strike it lucky one day.

With only 15 minutes left on the tour, I figured it was another write-off for my chance to photograph breaching whales. Then captain Kris decided to see if a different side of the bay would have whales with a little more action.

Then, in the distance, I could see white water! As we got closer, myself and 10 other tourists were silent with anticipation of a breach. I saw the whale go down so I moved to the other side off the boat, expecting him to come up on the that side.

Then I heard ooh's and ahh's from the tourists, which turned out to be the breaching whale on the same side where I had been. Yes, I was pretty down at this point, wondering if that had been my only chance to photograph the breach.

As I scanned the water, waiting for the elusive whale, I saw this massive 20-ton creature begin to rise from the ocean! With the first instinct of just trying to witness it, I remembered that I had to take a picture of this quickly moving scene!

As fast as I could, I locked my camera on the whale and then just held the shutter button down (click, click, click)!

At this point, everyone on board was screaming with excitement and I believe the whale (Mikey) heard us because he decided to jump again.

The more noise and laughter we made, the higher he wanted to jump! Everyone was screaming, "Do it again Mikey, do it again!" At the end of the show, the screams were, "I love you Mikey!"

The excitement in the air from all of us was electrifying. There were a lot of ooh's and ahh's that evening and it was something we will never forget.

For the cherry on top, I got that razor-sharp image with no crop required.

Michael Winsor lives in St. John's and is a member of Canada 35 camera club. He runs an excursion business (www.newfoundlandphototours.com).

Canon

EOS R5 EOS R6

You can say wow now.

If you've been impressed by Canon's ever-growing R system of full-frame mirrorless cameras and amazing RF lineup of lenses so far, wait till you see what you can do with the powerful **EOS R5** and its lighter sibling, the **R6**. These welcome additions to the series both deliver the kind of heavy-duty DSLR performance you expect from a camera of this calibre, but without the heft. The only dilemma now is deciding which one to pick.

Fortunately, they both share some enviable traits, including the same dependable five-axis sensor-shift system that works so beautifully with the built-in IS system of the RF lenses. Both cameras can also shoot continuously at healthy 12 fps clip, and up to 20 fps in e-shutter mode. And they both feature the latest Dual Pixel AF system with eye-, face- and head-detection modes for both humans and animals.

The biggest difference – and this will tip the balance for many photographers – is the level of resolution the sensor delivers: 45MP for the R5 vs. 20MP for the R6, enabling the R5 to capture 8K video at up to 30p, and 4K at up to 60p for the R6. There are other notable distinctions, too, but the best way to clinch the deal is to compare them side by side. Visit your nearest Vistek and see for yourself.

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